

oates the past week was not the success that a Robson engagement should be in this city. It was all that could have been expected, however, considering the disappointment of "The Jucklins" and the as one act, while "My Friend From India"

the public, but he has been exceedingly Jucklins." But the new piece will not be an enduring success unless some changes are made in the cast and some new touches are given the play.

The greatest mistake made by Mr. Hart in his dramatization of Mr. Read's story was in retaining the intimate and unvarying relation of the comic novelty and the serious element. Old Lem's rooster fighting propensity has such diverting and valuable possibilities that, if properly introduced and not too insistently employed, it would popularize a play of even less general merit than is found in "The Jucklins." On the other hand, the dramatic episodes, if more cleverly handled, would make an interest-ing play, even without the novelty. But Mr. Hart has made the mistake of trying to blend the two-and they won't blend. It is a fact that they are accepted in the book, but we are much less critical about the books we read than we are about the

Theatrical Illustration defines and illumines every point touched upon. We will accept a change from comedy to tragedy or vice versa, but we must not have them If Mr. Hart should undertake a rewrit-

ing of the play, and he certainly should, for it has elements of great value—he should strike out boldly from Mr. Read's design, make less of Mrs. Jucklin's plety and more of her shrewdness. Fancy Lem as a quaint, old, henpecked husband, whose is so unattractive that we all get in sympathy with him-as we do with old Rip in spite of his worthlessness. Fancy the old fellow resorting to his game roosters for the solace denied him at his fireside, and you have a suggested rela-tion that might be worked out most effectively. Such a change would not inter-fere with the dramatic side of the story. Mr. Hart has been unnecessarily defer-ential to Mr. Read. He certainly has prece-dent to convince him that a novelist has few rights that a dramatist is bound to respect.

respect.

Mr. Robson doubtless understands as well
anyone else that some changes should anyone else that some changes should made in the play, and that it should cast with people especially adapted to aracter parts, and, furthermore, that it ould be staged with all the scenery and properties. properties necessary to give it a local as-

All this is from Mr. Robson's standpoint. All this is from Mr. Robson's standpoint. But, aside from what might be expedient for Mr. Robson through personal interest, there is certainly something due to his public from personal obligation. Although we have learned of late years to expect first-class support with Mr. Robson, we were wholly unprepared for such a cast as he presented in "The Jucklins," only two or three of whose members had any business in a character play.

If Mr. Robson were not abundantly able to engage good people, one might be less frank in passing criticism upon him. Under the circumstances, such an organization is little less than an affront to his many admirers, who have stood by him faithfully, and who want to follow his fortunes as long as he chooses to remain upon the stage.

The intentional, insistent and unrelieved vulgarity of Cissy Fitzgerald, which was so unmercifully scored during the engagement of that alleged dancer in this city, has been properly denounced in other places since the company has left here. Manager Frohman is learning rather late in the day that a theatrical vulgarity that makes a hit in New York will not necessarily be accepted in the West. It is creditable to the people of this city that business fell off continuously from the first night of this woman's appearance to the end of the engagement.

A revival of "The Wife," "The Charity Ball" and "Men and Women" is said to be contemplated, the casts to include as many as possible of the original actors and ac-tresses in these great successes. A scacontemplated, the casts to include as many as possible of the original actors and actresses in these great successes. A scason's return to these plays would doubtless be profitable, especially if some of the first people could be secured, but anything like a complete cast of originals would doubtless be impossible. "The Wife," for example, had in its first production Georgia Cayvan. Herbert Kelcey. Nelson Wheatcroft, W. J. Le Moyne, Mr. and Mrs. Walcot, Henry Miller, Charles Dickson, Grace Herderson and Louise Dillon. Mr. Wheatcroft, whose Matthew Culver is memorable, is dend. Miss Cayvan is starring. Mr. Kelcey is playing leads in "The Heart of Maryland." Mr. Miller is at the head of one of our leading stock companies. Mr. Dickson has gone into vaudeville. Miss Dillon has retired to private life. Miss Henderson has a part in "Under the Polar Star." Mr. Le Moyne, who has been in comic opera, is about to take a part in "Tess of the d'Urbervilles." Mr. Walcot, who was recently seen here in "The Prisoner of Zenda," has gone back to join Mrs. Walcot, with Daniel Frohman's stock company.

Speaking of "Tess" recalls the fact that Mrs. Fiske's success, as well as that of Lorimer Stoddart's dramatization of Hardy's story is now beyond all cavil. The drama and Mrs. Fiske's acting are said to be the talk of New York theatrical circles. This is certainly delightful news to those who cherish an affectionate remembrance of Mrs. Fiske, who, before her long retirement from the stage, was known as Minnie Maddern, and was seen in "Caprice." 'In Spite of All' and "Featherbrain." In view of the rather shady reputation of New York theatrical taste, it is gratifying to note that the two greatest individual hits of the season in the metropolis have been made by American women whose personalities and art are pervaded with sweetness and refinement—Mrs. Fiske in "Tess of the d'Urbervilles," and Julia Marlowe in "For Bonnie Prince Charlie."

### THIS WEEK'S \* \* \* ATTRACTIONS. \*

AUSTIN LATCHAW.

engagement of Mr. Robson at the From India," which will hold the boards at the Coates for one week beginning Monis said to have an act in every move that It would have been a great pleasure to is made on the stage from the rising to the record a success for Mr. Robson. He is falling of the curtain. It is not a comedy one of the most popular comedians before the public, but he has been exceedingly unlucky in securing a successor for "The Henrietta." It was confidently hoped that Henrietta." It was confidently hoped that he had struck the right thing in "The Dickens' dwarf, to get into society, and the definition of the word in "The Rivals"

Dickens' dwarf, to get into society, and like many others, expects to do so through his son. Charley is nothing both and "goes in" with a vim, with the customary results, He scrapes a casual acquaintance with a barber, appropriately named A. Keene Shaver, appropriately named A. Keene Shaver, who is possessed of as much grace of address and manner as the ordinary French or German waiter who posses as a count and captures the affections of our ambitious and willful American girls. Charley takes the stranger home, and in the morning goes through his clothes to discover his identity. When his father calls him to account for his erratic conduct he introduces his new friend as "my friend from India" on no other grounds than that of having found a book on theosophy in his pocket. Having neglected to restore the clothing the friend appears in a yellow counterpane, which he found on the bed, and the futher, probably recollecting Li Hung Chang's difficulties and the yellow jacket episode, takes nim on sight with the same composure with which he accepts the drafts on his exchequer from his hopeful. This starts the society complications through judicious or injudicious aid of enterprising reporters and the fun begins. aid of enterprising reporters and the fun

plications through judicious or injudicious aid of enterprising reporters and the fun begins.

Mollere's conception of the "Medecin Malgre de Lui" is borne cut by the modern Figaro, who is unwillingly led into all kinds of scrapes and muddles through being forced into prominence, yellow beding forced into prominence yellow beding forced into prominence yellow beding forced into prominence, yellow beding forced into prominence, yellow beding forced into prominence yellow beding for support forced into prominence yellow beding for a great force with the prominence of the prom

Those wonderful midgets, the Rossows, will be seen at the Ninth Street opera house this afternoon, to-night and the remainder of the week. They are veritable little glants, both of the diminutive fellows being perfectly developed and highly skilled in the art of self-defense. They are, however, amusing comedians. The midgets will be supported by a large specialty company, including Lynch and Jewell, sketch artists: Tom Flynn, 'Irish entertainer: Almont and Dumont, instrumental duettists; Freres and Couture, acrobats and contortionists: Leavitt and Nevello, jugglers and equilibrists; Murray, Leslie and Murray, comedy trio, and Dailey and Hilton, eccentric comedy team.

doulibrists; Murray, Leslie and Murray, comedy trio, and Dailey and Hilton, eccentric comedy team.

At the Grand, commencing this afternoon, and continuing through the week, with Thursday and Saturday matinees, will be seen H. Grattan Donelly's latest creation in farce comedy, "A Night in New York," with Nellie McHenry in the lead. Nellie McHenry impersonates three widely different characters during the evening, and is said to be a whole show in herself. There are others, however, and pleasing specialties follow each other, but not so rapidly as to make one forget the plot of the play, "A Night in New York" expresses the entire plot. It is an outgrowth of the constant craze of New York plays and in it Miss McHenry will play a dual role, that of the Peerless Peri, the queen of the vaudeville stage, who, having met with a series of artistic triumphs at home and abroad, goes up into Malne to recuperate, there assuming the role of Miss Henrietta, a quiet, demure country maid. While there she is wooed and won by Willoughby Still (John Webster). He, of course, has no idea that she is Mile. Henrietta, the Peerless Peri, and the marriage is arranged to take place in New York city.

The first act shows the reception room in the Hotel Universelle. There Willoughby Still (John Webster) will be seen and any club man, who is engaged to Mrs. Harlem, a dashing New York society widow. At the same time Willoughby Still calls on Jefferson Manhattan, a rounder and gay club man, who is engaged to Mrs. Harlem, a dashing New York society widow. At the same time Willoughby Still calls on Jefferson Manhattan Mile. Henrietta calls on her friend, Mrs. Harlem, who is, of course, unaware of her presence, and on the eve of their entering into domestic bilss scheme to go to the French ball, thinking that their intended wives knowing of it by having telegrams sent to themselves summoning them to Philadelphia and Boston, respectively. Mile. Henrietta induces Mrs. Harlem to go to the French ball, thinking that their intended husbands are out o

The sixth concert of the Symphony orchestra will be given at the Auditorium
next Friday afternoon, with Mr. Carl A.
Pryer, planist, of Lawrence, Kas., as the
soloist, Mr. Pryer will be heard for the
first time in Kansas City on this occasion.
The orchestral programme will findled a
Haydn symphony—the G major, No. 12—
being the first symphony from this composer to be placed on these programmes.
Haydn music is exceedingly popular, and it
is probable that this will be one of the most
welcome selections made this season. A
very attractive feature will be the "Calm
Sea and Prosperous Voyage" overture by
Mendelssohn, with its beautifully contrasted moods.

The delicities anywher will be the finels to

Massenet's "Le Cid." with full orchestra, plane and harp, the latter instrument being played by Miss Mand Hughes, who has been engaged for the remainder of the symphony concerts. The full programme will be as follows:

Will be as Indiws.
Overture—"A Calm Sea and Prosperous
Voyage" (Mendelssohn).
Symphony No. 13, G major (Haydn).
Concertstuck, op. 40 (Chamlande).
"Invitation to the Dance" (Weber).
(a) Legende (Stix); (b) vaise caprice

Contes—All week, "My Friend From India."

Ninth Street—All week, The Rossow Midgets' Specialty Company.

Grand—All week, Nellie Mellenry in "A Night in New York."

Auditorium—Friday afternoon, Symphony Orchestra concert.

Academy of Music—This afternoon, Philharmonic Orchestra concert.

The intricate windings of two sweetly attractive love stories, a young man in search of a loss of reputation, an aider and abettor with a yellow kid costume and none of his vulgarity, a general caste which is inimitable in its personnel—this is what is said to constitute Du Souchet's "My Friend"

Finale to "Le Cid" (Massenet).

The last concert of the Philharmonic crecketra will be given at the Academy of Music this afternoon. The soloists will be Mr. M. A. Leuge and Mr. Hugo Schmidt, violinists, and Mr. Louis Appy, 'cello. The first movement of Schubert's A minor symphony will be repeated by request. The most interesting feature will be Mr. Busch's "Reverie Pastorale," which has been received with great favor in Berlin, Dresden, Lelipsic, Welman and in Detroit, where it was played by the Theodore Thomas orchestra. A correspondent of the Musical Courier, referring to the American composers' concert in Berlin, says, "Of all the works performed here and in Dresden Husch's "Reverie Pastorale" was the universal favorite with both public and critics." It will be remembered that two movements of this composition were played on the occasion of Mr. Busch's "Reverie Pastorale" was the universal favorite with both public and critics." It will be remembered that two movements of this composition were played on the occasion of Mr. Busch's "Reverie Pastorale".

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lows:

First movement (allegro moderato), from minor symphony (Schubert).

"Kol Nidrel," Hebrew melody, for violoncello (Bruch), Mr. Louis Appy.

Three movements from "Reverie Pastorale" (Busch): (a) "At the Brook;" (b) "Summer Evening in the Forest;" (c) "Country Dance," "Mignon" overture (Thomas).

Petite polka concertante for two solo violins (Bohlmann), Messrs. M. A. Lenge and H. Schmidt.

Norwegian melody for stringed instruments (Ole Bull).

"Il Trovatore," fantasia (Verdi).

The fourth informal piano recital by pupils of Edward Kreiser will be given in Grand Avenue M. E. church Monday afternoon at 4 o'clock. Misses Celia and Lillian Quinn will be the soloists. All interested are invited. This is the programme: Rosette waltz (Bachmann), Habold Clark. Austrian song (Pascher), Sallie Lux. The Mill Wheel' (Van Laer), Cecil Rhoads. Song (Selected), Miss Lillian Quinn, March (Giese), Carrie A.

March (Giese), Carrie Armentrout. "La Zingana" (The Gypsy), (Bohm), Mar-The Sandman's Coming" (Schnell), Miss

Celia Quinn.
"Bonnie Doon" (Lange), May Watson.
Second waltz (Durand), Grace Ninas.
Duet, "Naples" (Tosti), Misses Quinn.
Duo for two planos, "Salut a' Pestl
(Kowalski), Miss Mary Charlotte Va Frank and Mr. Kreiser,

The Standard Concert Company will give an entertainment in the Dundee M. E. church next Tuesday evening, under the auspices of the Epworth League, the programme being as follows:

Grand Duo de Concert (Vieuxtemps) Rudolf King and Francois Boucher.

"La Juive" (Halvey), Silas R. Mills, "Bobby Shaftoe" (Green), Mrs. Franklin, "Fantasie Impromptu" (Chopin), Rudolf King.

King.
"Romance and Rondo" (Wieniawski),
Francois Boucher.
"Beauty's Eyes" (Tosti), Silas R. Mills.
"A Sisterly Scheme" (Bouton), Mrs.
Franklin.
Polonaise (Liszt), Rudolf King.
Russian airs (Leonard), Francois Boucher.

'Character Sketches' (Anon.), Mrs.

#### Another Festival Plea.

Another Festival Plea.

To the Editor of The Journal.

Since my last letter to you of February 28 setting forth that the time is ripe for a grand Kansas City musical festival to be given by the uniting of our home clubs and those of our neighboring towns and colleges, my belief is substantiated by the impertant announcement from the Philharmonic, Symphony, Euterpe, Apollo and Oratorio societies that their work for next winter has the most desirably bright outlook both in numbers and enthusiastic membership, while the successful debut of the Oratorio Society Thursday evening goes without saying that it will easily double its chorus, and oh! the happiness of writing it, that there is to be an Askew hall.

Now what more appropriate delication

of writing it, that there is to be an Askew hall.

Now, what more appropriate dedication can our new hall have than a festival of music? Let us, as musicians, unite to secure this opportunity to diffuse the knowledge of our beloved art among the people. Let us lay aside our petty jealousies, our "high and mightiness," our harsh criticisms and show to the public that music, not self, is our goal, and that we all willingly, gladly, lay our separate God-given musical gifts at her feet, to be used only for art's sake.

When a public listens to concerts, ordicary everyday concerts, as continuously and generously as our citizens do, their fancy is simply tickled, their education in art is not advanced. Ensemble work, whether instrumental or song, is earnest art work. Witness the audiences at the Philharmonic and Symphony concerts."

"I am wearled beyond endurance at our concerts when some one comes out and does something, receives an encore and comes out again, and so on all down the programme," said a lady at a reception. "Yes," answered a bright, brown-eyed society belle, "I think of hash and roast beef when I compare such a concert with the Symphony."

I remember, as a young student, joining in a condescending laugh at the number of business men in the audience at a

I remember, as a young student, joining in a condescending laugh at the number of business men in the audience at a "Messiah" night, feeling that the work was so far above their musical comprehension that "bored to death" would be the only fitting words to their condition of mind. A grand lesson of humility was taught us, when these men were the most appreciative and enthusiastic of the large audience, and were only satisfied when they had made arrangements to have the "Messiah" given on future Christmas eves. Business men! Musicians! Take hold of the festival idea and make the week so successful and grand that the terrible disgrace of the last carnival night will be grace of the last carnival night will be obliterated. MRS. A. B. WILSON.

### OF THE STAGE.

The future looks very bright for Minnle Maddern-Fiske just now. All the indications point toward Lorimer Stoddard's dramatization of "Tess of the D'Urbervilles" becoming a popular success as well as an artistic triumph. Last night, in spite of the fact that it was Ash Wednesday, the galery was crowded. This is a capital sign. The applause, too, last night had a sterling ring to it that was not to be mistaken. If "Tess of the D'Urbervilles" does not succeed, then, indeed, may the heart of the playwright wax sick. Although a great many persons who were present do not realize it yet—and they won't realize it until they have read it in the newspapers half a score of times—that performance at the Fifth Avenue on Tuesday night was the most remarkable in its way that has taken place in New York in many a long year. Leaving the genius of Mrs. Fiske as an actress out of the question entirely, this production demonstrated anew the wonderful power which women are assuming in the dramatic world. power which women are assuming in the dramatic world. Of course, in the matter of acting American actresses for a long time have been so far ahead, artistically, of American actors that a comparison between them is out of the question. But it is only in the last few years that women have taken their place on Broadway as playwrights and stage managers.

The entire production of "Tess" was staged and managed by Mrs. Fiske, and that it was her brilliant intellect that devised many of the details of the play Lorimer Stoddard himself would probably be the first to acknowledge. If ever a woman won success by the sweat of her brain it has been Mrs. Fiske since she emerged from her long retirement a year ago. And, curiously enough, now that she finally has arrived, she seems to be destined to occupy two distinct niches in theatrical records. The first she fills as the shy, fragile looking girl-woman who used to sing "In the Gloaming" to her audiences ages ago, the heroine of "Caprice," "Feather Brain" and "In Spite of All." In the other niche which awaits her she will be known as Mrs. Fiske, one of the few brilliant actresses of her decade, a woman whose Tess should outlive even Ada Rehan's Katherine.—New York Sun.

Mrs. Fiske, one of the few brilliant actresses of her decade, a woman whose Tess should outlive even Ada Rehan's Katherine.—New York Sun.

Walter E. Perkins is an actor. Just now he is playing in "My Friend From India." He is a barber in the play, and it is interesting to note that he makes his first entrance wearing pajamas. Mr. Perkins appeared in pajamas early one Sunday morning, during the New York engagement, But, of course, that was not at the theater.

But, of course, that was not at the theater.

After the play one Saturday night Mr. Perkins ate broiled lobster. He drank a cup of tea and nothing else. Then he went to his room in G. H. Gifford's house. No. 138 West Twenty-second street, got into his pajamas and went to bed. He fell into a troubled sleep, and distinctly saw a very large and very red lobster swimming in a sea of mayounaise dressing. The lobster beckoned to Mr. Perkins, who arose and wrapped a blanket around himself. Then the lobster, with graceful motion, moved toward the bedroom door and downstairs into the street. Mr. Perkins put on his slippers and followed.

into the street. Mr. Perkins put on his slip-pers and followed.

The lobster leading. Mr. Perkins walked as far as Flith avenue. There Policeman Hugh Jones, of the West Thirtieth street station, saw Mr. Perkins, although the lob-ster was not visible to the policeman. The appearance of a man in pajamas, a blanket and slippers, rather startled Jones, who, on looking closer, saw that the apparition's hair was standing on end, as if he were in mortal terror.

mortal terror.

Mr. Perkins crossed Fifth avenue to the east side, narrowly escaping a newspaper delivery wagon that was bowling down the avenue. Then he crossed back again and walked to Sixth avenue, where Policeman Jones overtook him and tapped him on the shoulder.

shoulder.
"Where's that lobster?" anxiously asked
Mr. Perkins, staring at the policeman.
"Wheels!" exclaimed Jones, and he held
Mr. Perkins until an ambulance came from
the New York hospital.
"The man's a somnambulist," said the
surgeon. surgeon.
"Poor man, is he as bad as that?" asked "Poor man, is he as bad as that?" asked Jones, pityingly.
"I think a wee taste of me club on his soles would wake him up," said Jones, who began to think that some one was having fun with him.
"This is easier," said the surgeon, and he pressed his thumb hard on that nerve of Mr. Perkins that emerges from the brain just above the eye. Mr. Perkins awoke with a start and was plainly intensely sur-

City. The full programme will be as follows:

First movement (allegro moderato), from minor symphony (Schubert).

"Kol Nidrei," Hebrew melody, for violoncello (Bruch), Mr. Louis Appy.

Three movements from "Reverie Pastorale" (Busch); (a) "At the Brook;" (b) "Summer Evening in the Forest;" (c) "Country Dance."

"Mignon" overture (Thomas).

Fetite polka concertante for two soloviolins (Bohlmann), Messrs. M. A. Lenge and H. Schmidt.

Norwegian melody for stringed instru-

Julia Marlowe, in the Dramatic Mirror: "I have frequently heard of actors and actresses who are so afflicted with nervousness and stage fright on an important first night that they can hardly go on. With all due respect to them, for I know that some of them are among the best players, I think that stage fright is usually due to lack of preparation or uncertainty as to one's own powers, although it is occasionally due to an excessive nervous disposition. Women are less nervous in this direction than men and, although it may not sound quite graceful from me, a woman, to say it, I really believe that my sex, speaking, of course, generally, has more histrionic ability than the stronger sex. Perhaps the reason of this is that acting is largely a matter of the emotions, and women are more emotional than men; yet the conception and portrayal of many characters requires the keenest intellectual insight. In my opinion, the drama is progressing along serious lines, and I am gind that this is so, for it is a very serious thing with me, and I has serious uses. It enlarges one's view of life, and is uplifting, when an art." Julia Marlowe, in the Dramatic Mirror

(To Minnie Maddern-Fiske.)
In fancy stood I on the holy height,
And saw the Shepherd o'er his scattered

sheep, s sleepless, deathless, endless vigil keep. His pallid face with benediction bright. And then, it seemed, his downcast, wa d'ring eyes Beheld a trembling, struggling soul be-

A woman's soul that, 'neath its dreadful Strove, hopeless, helpless, desperate, to rise.

A wild cry rang across the seas of space.

And echoed through the awful halls of

Time.
Wherein the spirits of the blest reposed.
Again, the cry! I scanned the Shepherd's face. Screne it shone in tranquil peace sub-

His hands had stopped his ears, his eyes were closed!

-George Taggart, in Dramatic Mirror. 

#### Dramatic and Musical Notes.

Edgar L. Davenport is having a comedy amed "Montana" finished for him by Robert Drouet.

John J. McNally has named his new com-edy "The Good Mr. Best." Rich and Har-ris will produce it next month. E. H. Sothern is considering three new plays, one by Clyde Fitch, one by R. N. Stevens, and one by H. V. Esmond. Robert Edeson has been engaged by Charles Frohman to play leading roles with Maude Adams in her starring tour next It is announced that Sardou's play, "Spir-

tisme," will soon be given a London pro-luction, with Mrs. Beerbohm Tree in the Wilson Barrett's new play, "Daughters of Babylon," has made a big hit in London and promises to be as popular as his "Sign of the Cross."

of the Cross."

Dr. Molajoli, the oldest philo-dramatic actor in Rome, is dead, He was over 30 years of age. Ristori learned the rudiments of her art under his direction.

Harriet Smith, of Atchison, Kas., has been engaged by Augustin Daly. She is a graduate of a Boston school of oratory and a popular Kansas amateur.

Mr. and Mrs. Strahage Description.

Mr. and Mrs. Sydney Drew are playing a two weeks' vaudeville engagement at the Eden Musee in St. Joseph. The mighty name of Drew should make appropriate apologies.

apologies.

Carrie Turner, who underwent a severe surgical operation this winter, has returned to New York with a view of a possible spring tour in a new play written for her by Clyde Fitch.

by Clyde Fitch.

Julia Marlowe and Robert Taber contemplate a London visit next summer, presenting Shakespearean works, and it is probable that they will arrange to play "For Bonnie Prince Charlle" at Edinburgh.

Richard Mansfield is negotiating to dispose of his interest in the Garrick theater, which is leased to him by Edward Harrigan. Hoyt and McKee are rumored to be the prospective purchases of the lease.

Annie Russell is resting in the country and studying her part in Madeleine Lucette Ryley's new farce. "The Mysterious Mr. Bugle." Miss Russell will impersonate a fashionable young woman of the day.

Rosa Couch, known on the stage as La Rosa Couch, known on the stage as La Petite Rosa, who is with the Nellie Mc-Henry company at the Grand this week, is the daughter of the late Professor Couch, author of and composer of that beautiful ballad, "Kathleen Mayourneen." ouch, known on the stage as La

Another success is to be attributed to Louis N. Parker, who wrote "Rosemary." It is "The Mayflower," dealing with Amer-ican colonial life, and produced in New York last week by Daniel Frohman's stock

company.

Basco & Roberts' burlesque and vaudeville company will follow the Rossows at
the Ninth Street opera house. At the
Wednesday matinee the progress of the
Corbett-Fitzsimmons fight will be announced from the stage.

Miss May Irwin has accepted a new farce
comedy from Mr. H. A. Du Suchet, the author of "My Friend From India," She expects to open with it next season. The title

pects to open with it next season. The title has not yet been decided upon, but it will probably be called "The Countess."

has not yet been decided upon, but it will probably be called "The Countess."

As Mr. John Jack is under engagement to appear with Mr. Jefferson, who opens his spring senson shortly, he will be obliged to leave the cast of "Tess." Arrangements were concluded yesterday with Mr. W. J. LeMoyne to take Mr. Jack's place as soon as Mr. Le Moyne's engagement with the Duff Company closes.

"The Mandarin." the new Chinese comic opera, by DeKoven & Smith, will follow "My Friend From India." at the Coates. Among the prominent members of the cast are George C. Boniface, George Honey, Henry Norman, Joseph Sheehan, Samuel Marion, Bertha Waltzinger, Alice Barnett, Helen Redmond and Claudia Carlstadt.

The Apollos Club will make its fourteenth appearance at the Auditorium Thursday, April 29, with Plunket Greene as soloist. The Apollos introduced the popular Irish basso to Kansas City, and this will make the third time that he has appeared under its auspices. Many inquiries are being received for seats which, with the memberships sold prior to last concert, assures a cordial reception to the club and its soloist.

Primrose & West's minstrels will follow Mellie Welliam at the Const.

cordial reception to the club and its soloist.

Primrose & West's ministrels will follow Nellie McHeary at the Grand. The following are among the people: The versattle comedian, George H. Primrose: the prince of interlocutors, William H. West; George Wilson, Jimmy Hall, the Wilson brothers' famous diorama; Messrs, Howe, Wall and Walters, the musical comedy kings; William H. Windom, Charles Kent, Arthur Williams, Frank Pitzker, George Robinson, Ed Dickens and John Davis.

The week of March 28 at the Grand opera house will be the time and place of the presentation of William Gillette's rattling comedy success, "Too Much Johnson," by a company under the management of Charles Frohman, Greater popularity is claimed for this play than for anything that has emanated from Gillette's pen for years, and that is saying a great deal for the author of "Held by the Enemy," the adapter of "The Private Secretary," "Wilkisen's Widows," "Secret Service," and the collaborator with Mrs. Burnett of "Esmeralia."

board pattern at was used for er pulpticed to collaborator with Mrs. Burnett of "Esmeralica" alkia.

The pupils of the Central hish school are deeply interested in the prospect of a find coming performances of "The Mikado" research of the Coming performances of "The Mikado" research of the Thursday Club in Chicago, an organization are brightened by the livery demand for the Thursday Club in Chicago, an organization of the thursday Club in Chicago, and organization of the thursday Club in Chicago, an organization of the thursday Club in Chicago, and organization of the organization of t

## GEORGE AND HIS HATCHET.

THE OLD MISSOURIAN GIVES THE TRUE VERSION OF THE STORY.

as Handed Down by Crockett, Who Says He Was a Servant-A Theological Dispute Among the Colored Brethren.

It was Washington's birthday. The old Missourian was in a retrospective mood. Observing a chance to obtain a listener, he commenced:

commenced:
"I wonder what Washington would think
o' this country if he could come back and
see it now. They is a heap o' things 'at is
not as he intended 'em. I'm not sayin'
what mighter been if things had been better managed in this country, but takin'
things even as they is an' we must say it's
a great country.

things even as they is an' we must say it's a great country.
"An' Missouri is 'way up put nigh to the head o' the procession. Missouri has perduced some mighty good stuff in the way o' men. They was Clarke—o' Lewis and Clarke's exploring expedition. Clarke was gov'ner o' Missouri.
"They was Kit Carson, the three Bents, Sublette, Wooten, Fremont, Durant, Meek, Doniphan an' a whole heap o' other explorers an' ploneers, to say nothin' o' a heap more o' soldiers an' statesmen. Missourians has fit fur put nigh all the country from the Mississippi river to the Pacific ocean, Missourians is all right, young man.

"Why, fifty year ago this blessed day the Americans was a linin' up fur the bat-tle o' Buena Vista in Old Mexico. Mis-sourians was mighty thick in Mexico in

the o' Buena Vista in Old Mexico. Missourians was mighty thick in Mexico in them days.

"Go to California. You'll find most o' the sters an' the men at laid the foundation o' the state was Missourians.

"So all through the West. In New Mexico on this day the gov'ner, surveyor jineral, jedge o' the United States deserried court, register o' the United States land office at Santa Fe, sheriff o' Santa Fe county an'—Oh, well, most o' the good offices in the territory is held by Missourians.

"Let me see. I started to talk erbout Washington, an' I have been preachin' erbout Missouri. Well; both mighty good subjects.

"It's mighty hard to git at the little, personal facts erbout a man when he's dead an' gone. Of course, nearly ev'ry American looks at Washington—well, through a magnifyin' glass. We size up our public men by what's recorded o' their public lives an' acts, an' if we look at Washington from that stan'pint we don't need no magnifyin' glass, fur he shore looks big ernough without it. But if we only knowed it, in his ever' day life he was a heap like a heap o' other folks.

"That makes me think o' er story. It was told me by 'Uncle' Crockett er good. old-fashioned nigger. Crockett is er good, religious old man. He's all right in his mind on ever' thing 'cept hist'ry. He says he's more 'an a thousand years old, an' of course he's a little off on that. He talks o' Columbus an' Captain John Smith as though they lived yisterd'y. Ye can't trip him on dates; he's got 'em down fine. He kin give the principal events an' tell personal recollections o' all the wars in North America—remembers all the leadin' characters in all o' 'em. In his time he's been the friend an' adviser o' all o' our leadin' jinerals up to the close o' the Mexican war. He didn't figger none in the great civil war.

"He says: 'They wa'n't no use o' dat wah, an' I done tole 'em' 'at if they done

the friend an' adviser o' all o' our leadin' finerais up to the close o' the Mexican war. He didn't figger none in the great civil war.

"He says: 'They wa'n't no use o' dat wah, an' I done tole 'em' at if they done bring it on I wa'n't ergwine to show 'em how to fight it out no more. I'se done plannin' an' fightin' wahs. Old as I is, dough, I'd fight if it wa'n't ermong our own people. Me fight de chillun o' Jineral Warren, an' Putnam, an' Prescott, an' Gates an' all dem folks in de Nort? An' de chillun o' Washington, an' Lee, an' Green, an' Morgan, an' Marion in de Sout' Humphumph! No, sah! I done fight in de old wahs wid der fodders-Norf and Sout alike—an' I ain't gwine to hope der chillan ter do what der fodders wouldn't do! No, sah! Crockett's done!

"Boss, dey was some great men in dem ole wahs. De Washington's great folks. I was down on Jeems ribbah in Virginny an' see Gawge's gran'fadder when he done fust come from Englan'. Den I atter'ards lived wid de 'Squire Washington-Gawge's fodder. He knowed I done been in so many wahs he gits me to train Gawge fur er soijer. I gits him ready fur de revolutionary wah. I was a kind' o' nuss fur him. Dat makes me tink. Would ye like to heah de true story o' Washington an' de hatchet? It jist makes me laf when I hears de white chilluns er readin' in der books erbout dat story!

"One day the Earl o' Chadwick, from Englan' done walk frough de groun's wid de 'squire, an' me an' Gawge erfollerin'. Dey gits er talkin' erbout trees an' fruits. De earl done say, "Has ye heerd erbout de Duke o' Richmond? He done started er new kine o' cherry tree. It's de fines' cherry in all Englan. 'Squire, I send ye some.' De 'squire he wash ijst afore Chismus. De nex' Aprile er ship done come in de Jeems ribbah from Englan'. Dey was er bundle fur 'Squire Washington. It war six little Duke o' Richmond cherry trees from de Earl o' Chadwick, De 'squire he say. "Crockett, de geeard'ner done gone to Pint Comfort an' won't git back dis week. You git some o' dem young niggahs to hope ye an' set

ye an' set out dese heah cherry trees." So I sets 'em out in de back paht o' de groun's.

"'Only two o' dem cherry trees done gwine an' libbed. De nex' year one o' dem died. Nebber could tell what made dat tree die, but it shoah died. Den only one lef an' de 'squire wouldn't take er whole lot fur dat cherry tree. It growed an' done fine. When it done been out five year, de 'squire he say, "Dat Duke o' Richmond cherry tree am erbloomin' an' maybe we gwine to see what kine o' fruit it b'ars."

"'Er few days atter dis me an' Gawge done been erroun' de groun's an' we comed to dat berry cherry tree. Gawge war er tottin' er tomahawk. De story books done say it war er hatchet. But it war er tottin' er tomahawk what de Injun chief, Ma-tappa-nee, done give him. Gawge he say to me. "Crockett, cut dat cherry tree what de Earl o' Chadwick done gwine an' give yer fodder? What fur?"

"'He say, "Crockett, ye know dem Hereford calves o' mine. Hain't dey de fines' calves in the colony o' Virginny?"

"I say, "O' course de is." He say, "Well, dey is so fine dat I want de fines' wood in de colony ter make 'em er yoke, so you cut dat cherry tree."

"I done been fotched up ter do what de white folks tell me, so I takes de tomahawk an' I cuts dat cherry tree. Jist den we heah de ole 'squire er comin'. Gawge he takes de tomahawk outen my hands. De 'squire done come up an' say, "Who done cut dat cherry tree?"

Befo I kin speak. Gawge he say, "I done cut it, fodder! I done cut it wid my little tomahawk." Den de 'squire er comin'. Gawge he takes de tomahawk outen my hands. De 'squire done come up an' say, "Who done cut dat cherry tree?"

Befo I kin speak. Gawge he say, "I done cut it, fodder! I done cut it wid my little tomahawk." Den de 'squire he done hugged Gawge an' cried an' said. "You is er good hoy, my noble son, fur speakin' de truf. but be mo' keerful how ye use yer tomahawk er I'll hafter take it erway from ye"

"An. I went erroun' behind de hen house to laf. Now dat's de truf erbout Gawge Washington an' de hatchet an de cherry

to laf. Now dat's de truf erbout Gawge Washington an' de hatchet an de cherry tree.

"Here Crockett's story ends. Of course, it's mighty fishy, but I reckon 'at if the truth was knowed. Crockett tells it erbout as night the facts in the case as the story books an' hist'ries does.

"Speakin' o' Crockett makes me think o' er church row 'at the Fust Colored Chu'ch' had one time. Crockett was er deacon in this church. The pastor was Parson Green. One Sund'y he got warmed up an' he said in his sermon:

"Brudderin, don't be led erroun' by de nose by de wimmin folks! Dey is dang'ous. Woman am persessed o' seben deblis!"

"This sort o' talk from Parson Green caused er sensation. The sistern was mighty indignant. So they gits Deacon Crockett on their side. An' the nex' Sund'y as the parson started ter mount the clapboard platform 'at was used fur er pulpit, Deacon—'Hol' on dar, Brudder Green, 'fore you 'spostulates in dat ar pulpit ergin we wants you ter 'splain yerself!"

"Parson—'What I done?"

"Deacon—'Hol' on dar, Brudder Green, 'fore you' spostulates in dat ar pulpit ergin we wants you ter 'splain yerself!"

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"Parson—'What I done?"

"Deacon—'Hol' on day, "Woman am persessed o' seben deblis."

"Parson—'Wose I did! You niggahs belleb de Bible?' (The congregation nods assent.)

"Parson—'Is they er niggah heah what

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